

E. D. Catro.

Catalogue of Pictures

*in the private collection
of*

Norman Mackenzie, Esq., R.C.

REGINA

*Member of the Board of Trustees of
the National Art Gallery
Ottawa*



1925

Regina, Saskatchewan

Compiled by the University Women's Club

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1. ANDREA DEL SARTO
No. 11. Holy Family

FOREWORD

A very little consideration will show that the ability to collect works of art is in itself an art by no means common; merely to get together a number of pictures is not to form a collection; the collector must start with some system of selection, dictated by the ground he proposes to cover, and to this he must at first limit himself. He may extend his field later, building round the first nucleus. That is a matter of broadening experience and the amount of money he is disposed to apply, but to commence indiscriminately will cause difficulties later on. Whereas to begin by acquiring even indifferent examples of the type of art with which he is most in sympathy will have the effect of crystallizing his preferences while study of his subject will be sharpening his critical faculties.

Having thus educated himself in one school of painting, he soon acquires a grasp of affiliated branches, just as learning one language makes it easier to learn the rest. Meanwhile he has weeded out his early acquisitions at little or no loss, and is equipped to carry on, with confidence in his own judgment, in any direction he pleases, either purposely making his collection representative of the best work of one or two schools or periods, or boldly aiming for one or more examples of all the best periods, ancient and modern, or again, making it his point to have on his walls an example of every art movement of significance.

Meanwhile, to the true collector each of his pictures is acquiring a certain value to himself, and that value will have nothing to do with what it cost him or what it would fetch on the market; they have become his friends. That is the difference between a collector and a dealer; something of the one may exist in the other, adding a zest in both cases, but ideally, the collector buys what he likes, (and if he knows his subject he can't make serious mistakes) and the dealer buys what he knows he can sell again at a profit. Thus among other things, the dealer studies transient

fashions; the collector who is sure of himself does not, while the collector who is not sure of himself is at the mercy of every chance influence.

The true collector then, appraises his pictures by what they mean to him after a reasonable period of possession—pictures hallowed by no august tradition become inexplicably endeared to him, he would no more part with them than with a companionable dog; on the other hand he finds he remains cold to a pedigreed picture which by all the rules he ought to cherish—or the situation is reversed and a pedigreed example ranks high in his estimation, while he wonders whatever attracted him in the other; in both cases he knows which to part with, he keeps the friend and lets the stranger go. Thus, unknown to himself, his personality expresses itself in the history of every one of his pictures, they become an intimate part of him, as unmistakable as his speech, and every one is of proved artistic significance.

This is undoubtedly the note struck by the assembly of pictures catalogued here. One demand on the painter is evident throughout, that demand is that there shall be a clear and definite purpose, and that it shall be pursued with a craftsman's strength capable of revealing that purpose. The result is virility; let that purpose be the grip of bone and sinew, vanishing vapors of dawn or sunset, action or balanced repose, direct convincing statement of a recognizable emotion is all that is demanded,—all, and yet so much, the very cream of art, for here is no place for the sham æsthetic, for the weakling echo of ancient greatnesses, or the restless neurotics of the modern; all is wholesome, honest, sane. The effect is an impression of hammer strokes, dealt shrewdly and directly to the fashioning of the work in hand; concentratedly, with the full measure of genius vouchsafed each worker in the driving power behind the blow dealt without regard to cult, fashion or comment; something was in the mind, something must be shaped to its image as near as may be, all else is trifling. Sincerity and conviction, directness of purpose, all these are here whether

the worker be of great or small renown. Of self-consciousness, sentimentality, trivial commonplace or prettiness there is no trace. Collections of paintings of which this may be said are few.

One particularly happy circumstance has been instrumental in bringing about this result; during the formation of the nucleus of the collection Mr. Norman Mackenzie was uninfluenced in his selections by the recommendations of a multitude of counsellors with inevitably conflicting prejudices and theories; left to himself, with a clear conception of what he sought, the correctness of his intuitions have been gradually crystallized into convictions of continually recurring corroborative evidence drawn from the study of standard authorities, and by the accumulating results of his own observations.

This is quite a different thing from having to refer, at every step, to second-hand information, however authoritative; it is all the difference between a well informed mind and a well educated mind; the former a repository of information, the latter a fund of assimilated knowledge acquired and proved by personal experience, and on which a reliable judgment is built.

All this before ever coming in contact with the mass of conflicting studio philosophies that, in so called art centres, trouble the surface of the deeper truths, and interfere with the development of a sound conviction and a broad outlook based on these!

Thus there have been no false steps to retrace, there have been no confusions or hesitations; from the first there was an instinctive demand for these fundamental elements and an instinctive recognition of them when found, before, and not after, discovering that the question of the absence or visible expression of the paramount importance of these truths is the test first applied by every trained expert, irrespective of subject-matter, school or period, or of the medium in which the work is executed.

1913.

INGLIS SHELDON-WILLIAMS.

ABBREVIATIONS

BRITISH

R.A.	Royal Academy. Founded 1768. Membership 36-40.
A.R.A.	Associate Royal Academy. Founded 1769. Membership 30 +
R.S.A.	Royal Scottish Academy. Instituted 1826. Incorporated 1838.
A.R.S.A.	Associate Royal Scottish Academy.
R.H.A.	Royal Hibernian Academy.
A.R.H.A.	Associate Royal Hibernian Academy.
R.B.A.	Royal Society of British Artists. Founded 1823. Membership 80-150.
R.B.C.	Royal British Colonial Society of Artists.
R.W.S.	Royal Society of Painters in Water-Colours. Founded 1804.
R.S.W.	Royal Scottish Society of Painters in Water-Colours. Modern.
R.I.	Royal Institute of Painters in Water-Colours. Membership 100.
R.O.I.	Royal Institute of Painters in Oils.
R.P.E.	Royal Society of Painter-Etchers. Membership limited to 150.
O.M.	Order of Merit. New English Art Club. Founded 1885. British Institution. Founded 1806.

AMERICAN

N.A.	National Academy of Design.
A.N.A.	Associate National Academy of Design.
S.A.A.	Society of American Artists.
A.W.C.S.	American Water-Colour Society.
N.Y.W.C.C.	New York Water-Colour Club.

CANADIAN

R.C.A.	Royal Canadian Academy. Founded 1879.
A.R.C.A.	Associate Royal Canadian Academy.
O.S.A.	Ontario Society of Artists. Founded 1872.

OLD MASTERS

CAGLIARI, CARLO. 1570–1594. Venetian School.

Son and pupil of Paolo Veronese; gave promise of a great career when he died at the early age of twenty-four; paintings in the Academy and many churches of Venice.

1. The Legend of Saint Lucy. Oil. 73x56.

The Holy Trinity, throned in clouds, surrounded by angels and cherubs, fills the upper space. Below, the martyr, St. Lucy, kneels, holding the salver with the eyes, before the courtly figure of the Virgin, richly dressed in a flowing robe of warm blues. The figures, tapestry and fine features have the refinement of a Reynolds or a Van Dyck.

CARRACCI, LUDOVICO. 1555–1619. Bolognese School.

In conjunction with two nephews founded the famous Eclectic School at Bologna, which included such men as Guido Reni and Albani.

2. The Lord's Supper. Sepia. 21½x16. From Rimell & Son.

3. The Coronation of The Blessed Virgin. Oil. 42x34.

DOLCI, CARLO. 1616–1686. Florentine School.

Last of the Florentines. Executed sacred subjects with the greatest care but often with insipid affectation of religious feeling. Excels in his female subjects.

4. Assumption of The Virgin. Sepia. Drawing 21x15½.
From the Fairfax Murray Collection.

FRANCIA, FRANCESCO. 1450–1517. Bolognese.

Greatest of Bolognese School: contemporary and personal friend of Raphael; skilled engraver and gold worker; had widespread influence, having over two hundred pupils at one time; subjects, almost wholly religious; paintings found in most of the leading art galleries of the continent; paintings reveal fondness for ecclesiastical vestments, rich ornaments, gorgeous jewelry and musical instruments.

5. Altar Piece. Oil. $74\frac{1}{2} \times 58\frac{1}{2}$.

Characteristic of the artist's subject and treatment: in all essentials, the same as in the Calcina Altarpiece, now in the Hermitage Gallery, St. Petersburg, described by Williamson in his book on Francia, p. 61. These companion pictures differ in detail as the artists so often varied their work in repainting the same subject. Signed and dated 1500.

RENI, GUIDO. 1575-1642. Bolognese School.

Son of a musician. Executed a great deal of fresco work in Rome during the twenty years that he worked there. The best known of this period in his "Aurora" done on the ceiling of the gardenhouse in the grounds of the Rospigliosi Palace. Probably his best known portrait is that of Beatrice Cenci. There are three distinct periods of his work—I. Marked contrast of light and shade. II. Stronger and more natural work. III. Pale grey tones, insipid sentiment executed with ease and rapidity.

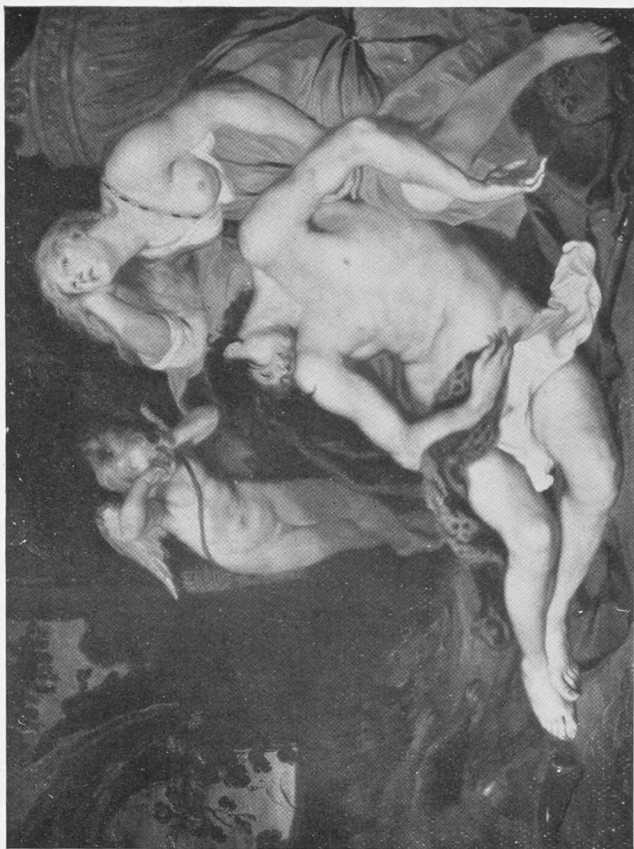
6. St. Francis. Oil. 20×15 . A study for one of his Gallery paintings.

7. Head of Madonna. Oil. $18 \times 14\frac{1}{2}$.

8. Pen Drawing. $12 \times 6\frac{3}{4}$. From Murray Fairfax Collection, on mat with pen drawing by Titian.

RUBENS, PETER PAUL. 1577-1640. Flemish.

Worked eight years in Italy, copying and studying the old masters, then settled in Antwerp; noted for portraits and figure subjects. Wealthy, and of noble birth he was able to surround himself with works of art, and his courtly manners made him popular at the various courts where he did much of his work. He was successful with a variety of subjects—portraits, allegory and religious. He was a lover of beautiful forms and strong, rich colors, seeking strength rather than distinction. His figures are always true to life, glowing with vitality. An outstanding feature is his wonderful effects of light and shade.



PETER PAUL RUBENS
No. 9. Venus and the Dying Adonis

9. Venus and The Dying Adonis. Oil. 57x75½.

Venus in bright red robe at right of picture, supports the dying Adonis. Hunting horn and hound are on one side, and weeping cupid on the other. The picture shows Rubens' intense love of dramatic incident and rich colouring.

10. Head on Man—Attributed to Rubens. Oil. Circular 17½. Apparently portion of larger picture.

DEL SARTO, ANDREA. 1486–1531. Florentine School.

Showed early talent for drawing; at 22 doing his best work; 1513, called to France by King Francis I, but returned to Florence the next year and never left. His unhappy marriage prevented him from reaching the great heights to which his genius entitled him. He was a master of rich colouring and of drawing—being called "The Faultless Painter." In painting children and female heads, he was at his best, but though his technique was perfect, he realized there was something lacking: "All is silver-gray, placid and perfect with my art: the worse!"

11. Holy Family. Oil. 47x36.

Painted on a single panel of Italian walnut, two inches thick, with heavy carved walnut frame of Florentine design bearing the de Medici coat of arms. The tranquil loveliness of the mother, the noble face of the aged St. Joseph, and the youthful St. John are all grouped in masterly design about the central figure of the sleeping Babe. The beauty of the flesh tints, the delicate rose robes, and the fine modelling of the hands and features all tend to make the picture a delight to the eye.

TIEPOLO, GIOVANNI BATTISTA. 1696–1770. Venetian School.

A noted fresco painter, a favorite for years at the Court of Spain. His genius was akin to that of Tintoretto. His religion modified by Spain was a subtle mingling of devotion

and worldliness. The last of the old painters and the first of the moderns, nearly all the great decorators of the nineteenth century were inspired by him.

12. St. Francis' Head with the Infant Christ. Oil. 21½x17.

TINTORETTO (JACOPO ROBUSTI). 1518–1594. Venetian School.

Pupil of Titian, and influenced by Michelangelo. His ambition was to combine the drawing of Michelangelo and the color of Titian. Venetian Art combined something of the religious and classical motives of other Italian schools, but only to depict the joy and magnificence of Venetian life. Through trade with the East, Venetian Art was strongly influenced by Oriental style and brilliant coloring. Tintoretto painted many huge canvases in churches and palaces, notable for their beauty of coloring and the dramatic movement of the figures in theatrical scenes. He had great power as a portrait painter. With him ends the famous school of Venetian colourists.

13. The Rosary. Oil. 44½x31¼.

Crowned Madonna in blue cloak, holding a sceptre in left hand. The right holds a wreath of roses, with dove hovering over it, above the head of the Infant Christ standing before her with right hand holding a rosary. The other infant is St. John.

NOTE.—The blue in this picture is ultramarine, obtained by grinding the mineral lapis lazuli into powder. When this semi-precious stone was used it was usual to mention a price in the commission for the picture, charging extra for the ultramarine.

TITIAN (TIZIANO VECELLIO). 1477–1576. Venetian.

The greatest of the famous Venetian school of colorists, and called the "Father of Modern Painting." A favorite of fortune, he enjoyed every advantage of the day. Kings, popes and emperors were his friends in his beautiful home in

Venice, then at the height of its glory. His serene and noble life is reflected in the nobility of his subjects and his dignified treatment of them. This, and his rich, glowing colors, are the outstanding characteristics of his works and make them still the admiration of the world, though the years must have changed the canvases greatly. Titian is superb in portraiture, landscapes, religious and legendary subjects, always showing great strength and vitality. All his work has that rounded completeness which places it forever in the highest rank.

14. San Sebastian. Oil. 71x44.

It is known that Titian painted the original and several replicas of the martyrdom of St. Sebastian. A copy by another artist would naturally be an exact reproduction of the original but a replica by the artist who painted the original would show changes which he felt desirable while repeating the work. One of the replicas of San Sebastian was in the Hermitage Gallery at St. Petersburg before the war, though not in a condition to be shown. Another is in the Gallery at Brescia, North Italy. Crowe and Cavacasselle in their two volume "Life of Titian" (John Murray, London, 1877) in Vol. 1, pp. 250-253, state that Titian flattered himself that the Martyrdom of San Sebastian was the best thing he had ever done, and that different replicas were made, one of which is in Lord Elcho's collection, the size being a trifle smaller than the Brescia one. In the painting before you, critics have called attention to the alterations in the drawing of the lower part of the right hand, now discernible through age, also in the outlines of the upper part of the legs. Crowe and Cavacasselle point out that in the original the figure was bound to a pillar, not a tree. The Brescia Gallery figure is bound to a tree. Part of the hand, in fact nearly all the left arm is absent in the Brescia painting, nor is there as much canvas to the left of the figure. Changes in the

drawing of the body, and the shape of the knots for example must be done by the master himself, and would not be attempted by a copyist. These differences are evidences of an original.

Titian's common practice of using an undercoat of red is noticeable here, the red showing plainly around the nails on the feet.

- 8. Pen Drawing.** 8x8. From Murray Fairfax Collection.
(Pen drawing by Guido Reni on same sheet.)

VAN DYCK, SIR ANTHONY. 1599–1641. Flemish.

Born 1599 at Antwerp. Pupil of Rubens; travelled five years in Italy where he was received by the nobility and enjoyed luxurious living. He was greatly influenced by the work of Tintoretto and Titian. In 1632 settled in London as court painter to Charles I. Here he maintained till his death a princely establishment, entertained kings and noblemen, and painted many of the great people of the time. His pictures never touch the coarse or commonplace, but rather depict the pomp of the court, and are noted for their grace, refinement and distinction. There are over thirty of King Charles I alone, every one said to be a masterpiece. In his early days he painted many altar pieces, full of religious feeling and enthusiasm, but his fame rests mainly on his portraits.

- 15. The Tribute Money.** Oil. 63x50.

This scene pictures the cunning pharisee asking Christ whether it be lawful to give tribute to Cæsar, with three other men standing by, all hoping by this trick to trap the Lord before the Roman soldier. In the foreground is the dog which nearly always appears in Van Dyck's pictures, even when the subjects are sacred. This painting came from Venice, where Van Dyck produced many of his finest works.

- 16. Henrietta Maria.** Oil. 15x12. On wooden panel.
Portrait in characteristic refined style.



2. ANTHONY VAN DYCK

No. 15. The Tribute Money

DA VINCI, LEONARDO. 1452-1519. Florentine School.

Spent early years in Florence, where he studied a great variety of subjects. His intellect towers as one of the greatest known to us—a painter of unassailable supremacy, a talented musician, also an engineer and scientist far in advance of his time. He understood the human body thoroughly and painted it effectively. Worked in Florence, Milan (where he executed the famous mural "The Last Supper"), and spent his last years in France where he took the "Mona Lisa" for completion and where it remained after his death.

- 17. Two Female Heads.** Drawing. Attributed to da Vinci, possibly by a master of same period or a later school. 13x17.

VIVIANI, ANTONIO. Flourished about 1650.

Called Codagora. Studied at the Academy at Rome. Excelled in architectural ruins and perspectives of his own composition.

- 18. Architectural Scene.** Oil. $38\frac{1}{4} \times 28\frac{1}{2}$.

ZUCCARELLI, FRANCESCO. 1702-1788. Florentine School.

A landscape painter greatly admired in England where he worked for years and became one of the foundation members of the Royal Academy in 1768. Many of his works are in private collections in England in addition to many in galleries of the Continent.

- 19. Landscape.** Oil. 20x17.

ARTIST UNKNOWN.

- 20. Head of St. Elizabeth.** Oil. $15 \times 13\frac{1}{4}$. Apparently portion of larger picture.

- 21. Hindoo Painting of Taj Mahal on Ivory.** Oval. $4\frac{3}{4} \times 8$.

DUTCH, FLEMISH AND FRENCH SCHOOLS

BAKHUISEN, LUDOLF. 1631-1708. Dutch.

A marine painter at his best in storms. He was also an etcher, an engraver, and a naval architect making constructive drawings of ships for Peter the Great, who also studied art under him. Frequently ran great risks in obtaining sketches direct from nature, often hiring fishermen to take him out to sea in the most tempestuous weather.

22. Marine. Oil. 35x64.

BRIL, PAUL. 1554-1626. Dutch.

Studied in Rome, had great influence on Rubens and Claude Lorraine. Many fine examples of his work in Louvre.

23. St. Mary Magdalene. 9x6½. Head on copper in oils.

COROT, JEAN BAPTISTE CAMILLE. 1796-1875.

Son of a small shopkeeper, he was twenty-six before he began to study art. When thirty he went to Rome where he studied for seven or eight years. He exhibited regularly in the Paris Salon from 1827, but was ignored. For thirty years he did not sell a picture. Not till he was about sixty did he capture the attention of the public. Of a sunny, tender, tranquil nature he was beloved by brother artists and was the centre of the Barbizon group for years. He preferred the minor to the major chord of nature's coloring and was the supreme interpreter of her moods of wistfulness, mystery and reverie. Excelled also as figure and portrait painter but these latter are rarer.

24. Landscape with Water. Oil. 6x8.

COURBET, GUSTAVE. 1819-1877. French.

A Realist, he would have none of the dead symbols; none of the past. Was influenced by Delacroix and Millet. He relied on dark shadows more than on light.

Painter of figure subjects, woodland scenes and sea-pieces.

25. Tree Trunk in Forest. Oil 25½x19½.

DELACROIX, FERDINAND VICTOR EUGENE. 1798-1863. French.

Travelled and studied in England, Morocco, Spain. He breathed in his work the romance and sentiment of his age as Byron did in verse. Was deeply influenced by Constable's "Hay Wain." His art is distinguished by its color, its poetry and its decorative qualities. He had immense influence on his young contemporaries. Member of the French Academy 1857.

26. Study for the Entry of the Crusaders into Constantinople.
Water color. 6½x9.

The Entry of the Crusaders into Constantinople, now in the Louvre, was painted in 1841 for the Gallery at Versailles. It is typical of the oriental subjects of glowing color and vigorous action which made his fame. Purchased from Professor Jackson Collection.

DIAZ, NARCISSE VIRGILIO, 1809-1876.

Born in France of Spanish refugee parents and early orphaned, began career painting china at Sevres. Was influenced by Delacroix and Correggio and Rousseau. Won rapid and wide recognition.

Amazing sense of color, loved bosky groves with gleams of light and white stems of birches in dark places.

27. Landscape, Woodland. Oil. 11½x16.

VAN MARCKE, EMILE. 1827-1890. French.

A landed proprietor in Normandy, where he had a famous herd of cattle, he specialized as a painter of animals. Was a distinguished exhibitor at the Salon from 1867.

28. Cattle Scene. Oil. 18x21.

MIERIS, FRANS VAN, Sr. 1635-1681. Dutch School.

The favorite pupil of Gerard Dou—preferred scenes from the life of the well-to-do. His golden lighting is very characteristic.

29. Bust of a Peasant Woman. Oil. 7x6.

MILLET, JEAN FRANCOIS. 1814-1875. French.

(With Rousseau and Diaz formed the Barbizon Group.)

Of peasant stock and poor till near the end of his life he painted the peasant with fidelity and dignity in such pictures as "The Angelus" (1859), "The Gleaners" and "The Sower" (1850). These were criticized as "socialistic," and his fame was not established till 1867.

30. Girl with Geese. Oil. 13x9.

MORENHAUT.

Painter of stirring military scenes.

31. An Encampment. Sepia Wash Drawing. 9x13.

Soldiers halted at a wayside tavern, with peasants and wagon loaded with household utensils.

MUSIN, FRANCOIS. 1820-1888. Belgian.

A prolific and popular marine painter. His best known pictures are "The Seashore at Schevingen," and "The Dyke of Ostend in Rough Weather." Had the Order of Leopold conferred upon him.

32. Marine. Oil. 46x71.



4. JEAN BAPTISTE CAMILLE COROT
No. 24. Landscape

STEEN, JAN HAVICKSZ. 1626-1679. Dutch.

Son of a brewer, studied art and painted more than 500 pictures. These, however, sold for small sums. His genius has been compared to that of Hogarth—"Incomparable as a painter of Character" and "A Humorist without Rival."

33. Cavalry Soldiers. Wash Drawing Study. 9x13.

VAN STRIJ, JACOB. 1756-1815. Dutch.

Noted as a landscape and cattle painter.

34. Ram's Head. Water color. $7\frac{3}{4} \times 7$.

TEN-KATE, HERMANN. 1822-1891. Dutch.

Studied in Amsterdam under Kruseman, and in Paris, won medal at the Academy at nineteen. Historical, political and genre subjects predominate.

35. The Proclamation. Water color. 11x18.

BRITISH SCHOOL

CONSTABLE, JOHN.—R.A. 1776-1837. English.

Born in Suffolk; son of miller; studied in London; influenced by paintings of Claude Lorrain. Early showed preference for landscape painting, especially the country scenes he loved—farm scenes, slow rivers, mills, etc. The bright colors he used were often criticized, but he refused to change them, saying they were the lights of nature. He was the first to show atmospheric effects—strong sunlights, rain clouds, the country after a shower, and so founded a distinct school of art and is considered one of the world's great geniuses.

36. Landscape. Oil. $6 \times 10\frac{3}{4}$.

FINNIE, JOHN,—R.C.A. Died 1907. Scotch.

Head of the School of Art in Liverpool for forty-one years; President of the Liverpool Academy '87-'88; member of the Royal Cambrian Academy. First exhibited in the Royal Academy in 1861; exhibited also at the Paris Salon. On his death the Corporation of Liverpool, Walker Gallery, gave a memorial exhibition of his pictures.

37. The Playmates. Woodland Scene. Oil. $43\frac{1}{2} \times 29$.

GAINSBOROUGH, THOMAS,—R.A. 1727–1788.

Born in Suffolk, showed early talent for painting and spent much time sketching scenes around home. Later studied in London, then spent a few years at the fashionable resort, Bath, where he got considerable practice painting portraits. From there he returned to London, 1774, and became famous at once, painting many well known men and women. He was one of the original members of the Royal Academy, and was known both for his portraits and landscapes. He said that he "painted portraits for a living, landscapes for pleasure."

38. Landscape. Oil. $25 \times 29\frac{1}{2}$.

Striking contrast of vivid blue sky against warm brown tones of the drenched grass and trees.

39. Landscape. Black and White Chalk. 6×8 .

40. Landscape: Castle and Trees. Black wash and chalk. $12 \times 14\frac{1}{2}$.

GILBERT, SIR JOHN,—R.A. 1817–1897. British.

Fond of drawing from childhood but trained for some years in estate office; pupil of George Lance, fruit painter. 1836 exhibited scenes from Shakespeare and Scott at the British Artists. Elected A.R.A. in 1872 and R.A. 1876. Exhibited

at Society of Painters in Water-Colors and was its President, 1871. Shortly after this, he was knighted. Well-known as illustrator of books, magazines and such newspapers as *Illustrated London News*. Knighthood of the Legion of Honor conferred on him.

41. A Night March. Water color. $19\frac{1}{4} \times 26\frac{1}{2}$.

A body of mounted men crossing a stream by night. The leader wears a coronet about his helmet and a richly emblazoned coat. He is attended by a group of Knights, also men with torches, among them a peasant who points the way.

GIRTIN, THOMAS. 1775-1805.

One of the founders of the English School of Water-color Painting. Exhibited in the Royal Academy from 1794. His landscapes were ranked second only to those of Turner, with whom from boyhood he was fellow student and close friend.

42. Ruins. Water color. 12×18 .

HARDY, DUDLEY,—R.I. Died 1924.

Son of a fine artist, one of the most brilliant colorists of our time. "If he go to Holland he paints Holland as tho' the whole modern genius of the land had flung him its craftsmanship." He is one of the great Ne'er-do-Wells of Art, who create by sheer genius, and waste themselves on trivialities the greater part of their lives.

43. Dutch Fisherfolk. Water color. 20×24 .

HUTCHINSON, GEMMEL,—R.S.A., R.O.I., R.S.W.

Contemporary Scottish Artist.

44. Helping Mother. A Dutch Washing. Water color.
 $20\frac{1}{2} \times 19$.

PATON, DAVID. 19th Century. Scottish School.

45. Sea Scape. Water color. $9\frac{1}{2} \times 13\frac{1}{2}$.

RICHMOND, LEONARD,—R.B.A., R.O.I.

Of London, England. Educated at Taunton School of Art, and Chelsea Polytechnique School at London. Author of a book "The Art of Pastel Painting." Has exhibited at Paris Salon, Royal Academy, London, Panama Exhibition, Venice International and Royal Institute. Canadian Government engaged him on its War Memorial Work. Critics concede him high place for force of coloring and fine breadth of treatment.

46. The Park. Pastel. 21-16½.

ROMNEY, GEORGE. 1734-1802. British.

Son of a cabinet-maker with whom he worked for a time. Soon his talent showed itself and after two years' apprenticeship to a local artist he began to execute portraits. At age of twenty-eight Romney went to London, where his success was immediate, and within a few years he was sharing the patronage of the fashionable world with Gainsborough and Reynolds. Spent two years in Rome studying the old masters. Never charged more than eighty guineas for a full-length portrait. In twenty-two years in London, painted over two thousand portraits and fancy pictures, Lady Hamilton, of whom he painted many pictures, being one of his greatest inspirations.

47. Child's Head. Oil. Attributed to Romney. 8½x6½.

SHELDON-WILLIAMS, ALFRED. 1844-1880. English.

Painter of animal life, particularly in hunting scenes; exhibited at Royal Academy, from the age of twenty-one. Two pictures hang in Marlborough House, bought by King Edward when Prince of Wales. Special Artist for the London "Graphic" during Franco-Prussian War.

48. Horse's Head. 11½x9.



5. JEAN FRANCOIS MILLET
No. 30. Girl with Geese

TURNER, JOSEPH MALLORD WILLIAM,—R.A. 1775–1851. British.

Education somewhat meagre, even in childhood his true business was drawing from nature. In early youth studied with Kepton, the landscape gardener, and Malton, the architectural draughtsman, and then entered the Royal Academy Schools. He studied classical architecture under Hardwick, and with his fellow student, Girtin, had the entry to Reynold's studio. Exhibited in Royal Academy when only fifteen and became member, 1802. Many British and continental sketching tours supplied material for engravings for magazines and standard authors. The best period of his work dates from a visit paid to Italy in 1819 and culminates with the "Fighting Temeraire" in 1839. His body rests in St. Paul's Crypt beside Sir Joshua Reynolds.

49. Marine, Coast Scene in Storm. Water color. $14\frac{1}{4}\times 21$

50. Landscape. Water color. $5\frac{1}{2}\times 8\frac{1}{2}$.

51. "The Spectre Ship." Water color. $6\times 5\frac{1}{2}$.

Intended as illustration to Campbell's Poetical Works, 1835, was presented by Turner to Geo. Daw, the engraver.

WEBBER, WESLEY. 19th Century. English School.

52. Landscape. Oil. $8\frac{1}{2}\times 13$.

ARTIST UNKNOWN.

53. Scotch Winter Scene. Oil. 8×10 .

OLD ENGLISH ARTIST.

54. Water Color—Oak Tree with Coach and Horses. $16\frac{1}{4}\times 23\frac{1}{4}$.

AMERICAN SCHOOL

HOPKIN, ROBERT. 19th Century. American.

One of leading American Marine painters; studied in Europe where he was influenced by Bakhuisen, Turner and others; worked as sailor for a time and lived at sea only to study sea effects. Practically all pictures bought by American friends and admirers, most going to Detroit, where he lived.

55. Marine. Oil. 21x18.

56. Drifting Away—Large Marine. Oil. 35x63.

This and two of his paintings in the Detroit Art Gallery are considered three outstanding examples of his work.

LINDNEAUX, ROBERT. American.

Born about 1875 in New York. Studied in Europe under Vantier and others in the Dusseldorf Academy of Art. Returning to the States, he settled in Montana, where he experiences every phase of out-door life with trappers, hunters, prospectors, becoming saturated with the wild life of the West. He studies wild animals through binoculars from life in native haunts. His best known work is life-size painting of Buffalo Bill—a personal friend of the Artist.

57. The Night Herder—(Cowboy). Oil. 38x46. A Montana summer night on the Range.

WALTERS, EMILE.

Born in Winnipeg of Icelandic parentage. Lived in Saskatchewan for some years. Studied at the Art Gallery, Chicago, Pennsylvania Academy of Fine Arts and the

Tiffany Foundation where he won the Scholarship (\$2,000.00). His pictures hang in the leading galleries of the Eastern States. He is the youngest painter to be represented in the National Gallery at Washington. One was bought recently by the National Gallery of Iceland. He is admired for his light lyrical style and decorative treatment of the characteristics of the seasons.

58. **April Snow.** Oil. 16x20.

CANADIAN SCHOOL

BELL-SMITH, FREDERICK MARLETT,—R.C.A., R.B.C.

Born in London, England, the son of John Bell-Smith, artist. Came to Canada in 1867. Studied in London at Kensington Art School, and then in Paris under Courtois, Dupain, Alexander Harrison and others. Foundation Member of the Society of Canadian Artists, 1867. Foundation Member of the O.S.A., 1872, and President 1905-1908. Elected A.R.C.A. 1880 and R.B.C. 1908.

59. **"Piccadilly."** Oil. 17 $\frac{3}{4}$ x24.

BROWNE, ARCHIBALD,—R.C.A.

Contemporary Canadian artist. Born at Liverpool, England. Came to Canada 1888; largely self-taught. Elected A.R.C.A. 1898, R.C.A. 1919. Now lives at Lake Placid, N.Y. Work decorative and rather elusive—"pursues the moods and dreams of nature." Noted for poetic feeling both in tone and arrangement. Portrays successfully all hours of the day, and all seasons.

60. **Sundown.** Oil. 60x41. Scene in the Don Valley, Ontario.

61. **Rheims.** Small gray moonlight scene. Oil. 16x12.
This painting was finished the day Rheims fell and was called "Rheims" by the artist.

HAROLD, A., Montreal.

A local artist who did not paint for a living. Not until after his death was his merit recognized.

62. **Winter Scene, Quebec.** Oil. 13x20.

63. **Snow Storm, Quebec.** Oil. 12x16.

HENDERSON, JAMES.

Born in Glasgow, Scotland, where he first studied; came to Canada 1910 and has worked in Saskatchewan since that time, specializing in Saskatchewan landscapes and Indian portraits. He has made friends with the Indians, the Sioux having made him a chief, with the name Wiciteowapi Wicasa, which means "The man who paints the old men." His Sioux Indian was chosen and exhibited at Wembley, 1924. In 1925 his Blackfoot Indian portrait from the E. E. Poole collection, Regina, was also chosen and exhibited.

64. **Portrait of Sioux Warrior.** Oil. 30x24.

One of the men in the Custer Massacre under Sitting Bull. On exhibition at Wembley, 1924.

65. **Head of Indian Warrior.** Oil. 30x24.

66. **Birches. Woodland Scene.** Oil. 24x18.

67. **Portrait of "Jumping Horse."** Oil. 16x14.

One of Sitting Bull's men in the Custer Massacre.

68. **Prairie Scene with Clouds.** Oil. 16x14.

69. **Portrait of Blackfoot Indian.** Oil. 24x18.

70. **Portrait of Blackfoot Indian.** Oil. (Grizzly Bear.) 24x18.

71. **Qu'Appelle Valley.** Oil. Woodland Scene. 10x8.

72. **Portrait of Blackfoot Indian in Red Blanket.** Oil. 30x24.

73. **Large Portrait of "Sitting Bull."** Oil. 30x24.

74. **Indian Madonna and Child.** Oil. 30x24.

75. **Portrait of Blackfoot Indian, "Senator."** Oil. 30x24.

76. **Head of Sarcee Chief.** Water color. 7x5½.

77. **Indian Head of Savage.** Oil. 30x24.



6. JOSEPH MALLORD WILLIAM TURNER
No. 49. Marine

KEATING, HARRIET, Regina.

Studied under Inglis Sheldon-Williams, 1917. From 1918 to 1921 studied in New York at Art Students' League under George Bridgeman and Frank Vincent Du Mond.

78. Girl With Red Hat. Oil Painting. 21½x17½.

79. Small Winter Scene. Red Evening Sky. Oil. 6x8½.

KENDERDINE, G.

Born in Lancashire; came to Canada in 1907 and engaged in ranching on the banks of the North Saskatchewan for some years. Since 1922 his studio has been at the University of Saskatoon.

Mr. Kenderdine studied in England and for several years in France under such men as Chevalier de la Fosse and Jules la Fevre. He has exhibited in the Paris Salon and the Royal Academy, London. He has pictures in the Grundy Gallery, Blackpool, and the Manchester Gallery.

80. The Spirit of Winter. Oil. 28x20.

81. Prairie Scene—The Lost Trail. Oil. 28x21.

LOVEROFF, F. NICHOLAS. A.R.C.A

Born in Tiflis, Russia. Came to Canada in 1900. Settled in Saskatchewan till 1913, when he moved to Toronto. Studied at the Ontario College of Art, Toronto. Elected A.R.C.A. 1920. His picture, exhibited at Wembley, 1924, was bought by the Leicester Art Gallery.

82. Canadian Winter Forest Scene. Oil. 38x34.

MORRIS, EDMUND. 1871-1913. A.R.C.A., O.S.A.

Born at Perth, Ontario. Studied in Toronto with William Cruikshank; at Art Students' League in New York and at Julian Academy; also at l'Ecole des Beaux-Arts in Paris. Painted many portraits of Indians for Canadian Government. Elected A.R.C.A. 1897, O.S.A. 1905.

83. Indian—"Star Blanket." Pastel. 24½x18.

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